

Fall/Winter Season

# PERFORMING ARTS

2023

24



Japan Society Gallery Exhibition

# Out of Bounds

## Japanese Women Artists in Fluxus

October 13, 2023 — January 21, 2024



Mieko Shiomi, performing Water Music during Flux Week at Gallery Crystal, Tokyo, 1965.

**Out of Bounds: Japanese Women Artists in Fluxus** is the first exhibition to fully explore the contributions of four pioneering artists—**Shigeko Kubota** (1937–2015), **Yoko Ono** (b. 1933), **Takako Saito** (b. 1929) and **Mieko Shiomi** (b. 1938)—to Fluxus, a transnational network of artists, composers and poets that began in the early 1960s. Inspired by earlier avant-garde movements, such as Dadaism, and the experimental work of Marcel Duchamp and

John Cage, Fluxus artists challenged artistic conventions by embracing humor, chance occurrences, and process over product. Near the 60th anniversary of the movement's founding, this exhibition contextualizes the essential role that Kubota, Ono, Saito, and Shiomi played in Fluxus art, events, performances, and publishing.

Photo by Teruo Nishiyama, Courtesy of Mieko Shiomi

Japan Society presents

## Ryoanji

Sat., Oct. 21 at 8:30 pm

—Pre-concert lecture at 7:30 pm

Sun., Oct. 22 at 2 pm

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### John Cage's Japan Series – Program #2

Support for *John Cage's Japan* is generously provided by Doug and Teresa Peterson and the National Endowment for the Arts, with additional support from Nancy and Joe Walker, and the Nomura Foundation.



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Support for the international travel for Adachi Tomomi for *Ryoanji* is provided by The Japan Foundation.



### 2023—2024 Performing Arts Season Support

The season is made possible by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.



Major support is generously provided by Doug and Teresa Peterson and Hisamitsu America, Inc. Endowment support is provided by the Lila Wallace-Reader's Digest Endowment Fund, The John and Miyoko Davey Endowment Fund, and the Endowment for the Performing Arts, established with a leadership gift from the Doris Duke Charitable Foundation.

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Additional support is provided by Nancy and Joe Walker, Dr. and Mrs. Carl F. Tausch II, Dr. Jeanette C. Takamura, Estate of Alan M. Suhonen, and Friends of the Performing Arts. All Nippon Airways Co., Ltd. is the official airline of the Japan Society Performing Arts Program. Yamaha is the official piano provider of Japan Society.



Japan Society programs are made possible by leadership support from Booth Ferris Foundation and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

## ARTISTIC DIRECTOR'S NOTE

Tonight is the second installment of our *John Cage's Japan series*. Beginning with this program and continuing through December's *Cage Shock*, the line-up is curated by Tomomi Adachi, composer/musician, voice artist and Cage expert.

My conversation with Tomomi about undertaking a "Cage project" began in February 2019 at a conference in Yokohama, Japan. We had known each other for a long time, but hadn't had a chance to reconnect in person since he moved from Tokyo to Berlin several years earlier. We very much enjoyed our reunion. A great thing about any conference is the opportunity to meet people and exchange ideas—and that 2019 meeting was one of those fruitful moments as Tomomi mentioned a dream project of his—to give a performance of *Ryoanji* on the site of Ryoanji Temple's Zen rock garden. "But I don't know how to approach the temple," he said. For years, I had searched for a way to present a unique program addressing "Cage and Japan," so I said to him, "I have a couple of ideas for approaching the temple. It would make sense for me to try it if Japan Society's audience could somehow share this concert. How about broadcasting it live in New York?" From there, our conversation evolved rapidly and with great excitement: *How about having musicians play in Japan and New York, and letting them perform together through the Internet? It's a Cage thing—so, time lag shouldn't matter...*

As I struggled to find a way to approach the famous temple, the pandemic happened. With the world now accustomed to remote meetings, even with virtual backgrounds, setting the event in the physical location of the rock garden in Kyoto became less critical. As Tomomi mentions in his program notes, the pandemic inspired him, resulting in tonight's concert, which unites musicians through a large broadband internet connection, and generates a "virtual garden" that responds to their performance through an interactive program developed by Dr. Fujinami and his team.

John Cage is known for his efforts to incorporate new computer programs into his compositions and implementing them within his concerts. I hope Cage is giving a nod to tonight's effort.



Yoko Shioya  
*Artistic Director*

## John Cage's Japan Series – Program #2

# Ryoanji

Directed by Tomomi Adachi

*Ryoanji* (1983-85) by John Cage

—Intermission—

*Re-Ryoanji* (2023) by Tomomi Adachi

### Musicians in New York—International Contemporary Ensemble:

**Trombone:** Michael Lormand

**Double bass:** Lizzie Burns

**Percussion:** Clara Warnaar

### Musicians in Kanazawa:

**Hichiriki:** Hitomi Nakamura

**Vocals:** Maki Ota

### Production in Kanazawa:

**3D Visual System Programmer:** Dr. Tsutomu Fujinami

**Stage Manager:** Yoshihiro Goda

**Sound Engineer:** Hiroshi Shiroshita

**Video Operator:** Satoshi Oshikane (Otomura Co., Ltd.)

**Live Camera Operator:** Ichiro Mae

**Project Manager:** Ayako Fukunaga (Naya Collective)

**Presenting Partner:** 21st Century Museum of Contemporary Art, Kanazawa

**Community Partner:** Japan Advanced Institute of Science and Technology (JAIST)

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## DIRECTOR'S NOTE

The Zen rock garden at Ryoanji Temple is undoubtedly the most well-known among rock gardens, but it is hardly a typical example. Most rock gardens—even those that have undergone many alterations by later generations—are intended to portray a slice of nature or convey concrete ideas. On the contrary, Ryoanji's rock garden appears not to have such clear intent—it is more like an abstract painting. Given such characteristics, it is no wonder that John Cage was particularly interested in and inspired by this rock garden. The Japanese people have long glorified the careful and inevitable placement of the 15 rocks, and have sought to discover their hidden intent. Conversely, Cage believed that the 15 rocks in Ryoanji's rock garden could be placed anywhere, and that it wouldn't affect the spirit and abstract "meaning" of the garden for these rocks to be in different locations.

It is a common cultural misunderstanding to consider certain things meaningless (or meaning-free) just because that doesn't fit within one's own socio-cultural worldview. Having said this, however, Cage's misinterpretation is unique, and, in fact, if you look at the rock garden of Ryoanji Temple through Cage's eyes, you must certainly feel that the garden is filled with freedom. Which way should we gaze at the Ryoanji Temple garden?

I set two aims in today's performance.

Firstly, intending to further develop Cage's challenge to take the rock garden as a canvas for conducting a chance operation, I wanted to create a "garden" in a three-dimensional, weightless state and make it function as a musical score. During the performance of Cage's *Ryoanji*, the image of the "garden" is self-generated through a computer algorithm, responding interactively to the music performance. Then, in the second section (which I call *Re-Ryoanji*), this generated "garden" works as a score for the musicians. In other words: Cage conceived the rock garden as a musical score, and the performance of Cage's *Ryoanji* score (the first section of tonight's program) creates another visual garden in real time, which is subsequently used as yet another musical score from which musicians perform (the second section of tonight's program). This process mirrors my strong interest in three-dimensional musical notation.

Secondly, as the pandemic provoked remote concerts that made us realize the problem of attempting to synchronize asynchronous audio/visual in video software, I wanted to prove that Cage's music shows the possibility of asynchronous time and ideas as synchronous, or as inevitable and exactly

aesthetically as they should be. That is the idea behind this concert, remotely connecting two locations more than 10,000 kilometers apart: New York, Cage's city (needless to say), and Kanazawa City, the birthplace of Cage's Zen master, D.T. Suzuki.

While Cage's way of borrowing and adapting Japanese culture was often subjective and informed by his personal worldview, I have no intention to pick on this. Instead, I hope to advance the horizons opened by Cage, and think through how one can build a space where people from different backgrounds can work together and generate something new in the process of encounter.

—Tomomi Adachi

## ABOUT JOHN CAGE'S *RYOANJI* (1983-85)

Since his first visit to Japan in 1962, Cage had kept a particular interest in the rock garden of Ryoanji Temple in Kyoto. This interest first resulted in a series of drawings, before expanding into musical works.

The composition of *Ryoanji*, written between 1983 and 1985, was first conceived as a piece for oboe and percussion. Subsequently, Cage added other versions: for voice and percussion, flute and percussion, double bass and percussion, and trombone and percussion; across each of these versions, the percussion parts remained the same. These various instruments were allowed to play simultaneously, so long as the percussion accompaniment remained intact. There are also other Cage-approved versions that involve ancient Japanese *gagaku* instruments—such as *hichiriki* to replace the oboe, and *ryūteki* to replace the flute.

The percussion part represents the white sand that draws the pattern of a Zen garden, and each solo instrument represents the 15 rocks placed on the sand. The music is not written in Western staff notation, but in graphical notation, generated through a computer using an algorithm based on the *I Ching* (易)—the same way that Cage created his *Ryoanji* drawings. By tracing the contour of the 15 rocks placed by chance out of the *I Ching*, the music is made. In other words, it is a rock garden built by music. Since the notation is all curved lines, the instrumentation is, in principle, built around glissandi.

—Tomomi Adachi

## ABOUT THE ARTISTS

**Tomomi Adachi** (director) is a performer, composer, sound poet, instrument builder and visual artist. Known for his versatile style, he has performed his own voice and electronics pieces, sound poetry, improvised music and contemporary music works and also presented site-specific compositions, compositions for classical instrumental ensembles, and choir pieces for untrained musicians. He has performed at many prominent international venues, including Tate Modern (London, UK), MaerzMusik (Berlin, Germany), Hamburger Bahnhof Museum (Berlin, Germany), Centre Pompidou (Paris, France) and Poesiefestival Berlin (Germany). He uses a wide range of materials in his work, including self-made physical interfaces and instruments, artificial intelligence, brain waves, artificial satellite, Twitter texts, fractures and even paranormal phenomena. Adachi presents an intermedia space which is composed of the acts of seeing, reading, listening to and touching texts using audio, visuals, holograms and 3D printing. He also performs vocal, live-electronics or performance works by other composers such as John Cage, Cornelius Cardew, Christian Wolff, Tom Johnson, Dieter Schnebel, TAKAHASHI Yuji, YUASA Joji and others who belonged to Fluxus. Adachi's major projects on John Cage's work include *Variations VII*, *Europera 5* and *Waterwalk*. Most recently, he directed Cage's late work, *Europeras 3 & 4*, commissioned and presented by Aichi Triennale 2022.

**Hitomi Nakamura** (*hichiriki*) received her MA from Tokyo University of the Arts, majoring in musicology. During her time there, she encountered Japan's ancient court music, *gagaku*, and started practicing the *gagaku* instrument *hichiriki* (double-reed flute), the *gagaku* dance style known as *samai*, and ancient songs. Nakamura has had many opportunities to perform not only traditional music but also contemporary works, and has participated in music festivals all over Japan, North America and Europe. She has collaborated with artists from a variety of genres and mediums, including Western and Japanese music, *shomyo* (Buddhist chants), contemporary dance, theater and calligraphy. She has also commissioned and premiered many *hichiriki* solo and ensemble pieces, which are included in the CD recordings *Hichiriki Kaleidoscope* and *Voice of Koka*. Nakamura is a member of the *gagaku* performance group Reigakusha. She is also active in music groups such as Gagaku Zanmai Nakamura-san Chi. She received the 2010 Matsuo Entertainment Award's Newcomer Award, and is a part-time lecturer at Kunitachi College of Music and International Christian University. Since 2006, she has been directing the Columbia University Gagaku Ensemble.

**Maki Ota** (soprano) graduated from Doshisha Women's University's Faculty of Liberal Arts and Music, where she received honors as a special student at the University's Music Society, Shokekai. After graduation, Ota studied at the Osaka College of Music Graduate School. After joining The Philharmonic Chorus of Tokyo, she stayed in Rome under the Agency for Cultural Affairs' Overseas Training Program for Emerging Artists. Her recording *Yoriaki Matsudaira Vocal Works Collection* was published by Kojima Recordings in 2020. She actively performs with a focus on modern and contemporary works. As a member of Ensemble Kujoyama, she received the Osaka Cultural Festival Encouragement Award and the Music Critic Club Encouragement Award in 2019. The opera *Romeo or Juliet*, composed by Tomomi Adachi and directed by Satoshi Ago, which she co-organized and starred in with guitarist Gaku Yamada, won the 76th Japan Arts Festival Music Division's Grand Prize and the 21st Keizo Saji Prize. Ota is a part-time lecturer at Kobe University and Wakayama University.

**Dr. Tsutomu Fujinami** is a Professor at the Japan Advanced Institute of Science and Technology in the School of Knowledge Science, with a research area focused on Creative Society Design. Specializing in intelligent informatics, he studies how experts are different from novices by investigating human movements observed through kneading in ceramic art, dancing in samba, ballhandling in football, and so on. He expects that the results of this ongoing research will benefit the development of robotics and understanding of skill learning systems.

**Mike Lormand** (trombone) is a New York City-based trombonist who performs eclectic contemporary and classical music. He is a member of the International Contemporary Ensemble, Talea Ensemble, Weather Vest, IRIS Collective and Riverside Symphony. Lormand's love for the orchestral repertoire has led to performances with the Metropolitan Opera, Mostly Mozart Festival Orchestra, The Knights, New York City Ballet, New York City Opera, American Ballet Theater and St. Paul Chamber Orchestra. Lormand has commissioned numerous new solo works, with notable premiere performances at the Ojai Music Festival, Lincoln Center Out of Doors Festival and Alice Tully Hall. As an instructor at Brooklyn College and Saint Ann's School, Lormand encourages the development of lasting personal relationships with music, sharing the insights of his teachers: Per Brevig, David Taylor, Marta Hofacre and Bob Schmaltz. Lormand is a graduate of the Manhattan School of Music (MM) and the University of Southern Mississippi (BM).

**Lizzie Burns** (double bass) is a sought-after bassist and chamber musician who performs in a variety of chamber orchestras, continuo sections, rhythm sections and new music ensembles. She performs with The Chamber Music Society of Lincoln Center, records for major record labels and motion picture soundtracks, has given dozens of world premieres and is on faculty at the Hartt School of Music and the Mannes Conservatory at The New School. Drawing abundant inspiration from her colleagues, Burns is a member of The Knights and A Far Cry chamber orchestras, and additionally works with the International Contemporary Ensemble, Orpheus Chamber Orchestra, St Paul Chamber Orchestra, New Century Chamber Orchestra, East Coast Chamber Orchestra (ECCO), NOVUS NY, The Orchestra of St Luke's and The New York City Ballet Orchestra. As an experienced historical bassist, she has performed with the Handel and Haydn Society, Tafelmusik Baroque and Teatro Nuovo. Burns has recorded with soloists Edgar Meyer, Yo-Yo Ma, Gil Shaham and Pekka Kuusisto as well as popular artists Jon Batiste, Chris Thile, Phoebe Bridgers and Ingrid Michaelson. She has recorded for the Sony Masterworks, Deutsche Grammophon, Naxos, New Amsterdam and Nonesuch record labels and can be heard on popular film and television soundtracks including HBO's *Succession*.

**Clara Warnaar** (percussion) is a percussionist and composer who tends towards interdisciplinary projects. In addition to being a member of the International Contemporary Ensemble, Warnaar has appeared as a guest artist with Yarn/Wire, Sō Percussion, the Bang on a Can Orchestra and Ensemble Signal. Actively playing and commissioning new music, Warnaar has premiered and recorded the works of Steve Reich, Ted Hearne, Nicole Mitchell, Ellen Reid and Missy Mazzoli, among others. Warnaar has appeared on Broadway on the show *Into the Woods*, and can be heard playing on the soundtracks of *White Noise*, *The Fate of the Furious* and *Teenage Mutant Ninja Turtles*. She is also the drummer for the band Infinity Shred.

**International Contemporary Ensemble (ICE)**, described as "America's foremost new-music group" (*The New Yorker*), has become a leading force in new music throughout the last 20 years, having premiered over 1,000 works and having been a vehicle for the workshop and performance of thousands of works by student composers across the U.S. The Ensemble's composer-collaborators—many whom were unknown at the time of their first Ensemble collaboration—have fundamentally shaped its creative ethos and have continued on to highly visible and influential careers, including MacArthur Fellow Tyshawn Sorey; long-time Ensemble collaborator, founding member

and 2017 Pulitzer Prize-winner Du Yun; and the Ensemble's founder, 2012 MacArthur Fellow and first-ever flutist to win Lincoln Center's Avery Fisher Prize, Claire Chase.

A recipient of the American Music Center's Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, the International Contemporary Ensemble was also named Musical America's Ensemble of the Year in 2014. The group has served as artists-in-residence at Lincoln Center's Mostly Mozart Festival (2008-2020), Ojai Music Festival (2015-17) and the Museum of Contemporary Art Chicago (2010-2015). In addition, the Ensemble has presented and performed at festivals in the U.S. such as Big Ears Festival and Opera Omaha's ONE Festival, as well as abroad, including GEMM-Centre National de Création Musicale (CNM) de Marseille, Vértice at Cultura UNAM, Warsaw Autumn, International Summer Courses for New Music in Darmstadt and Cité de la Musique in Paris. Other performance stages have included the Park Avenue Armory, ice floes at Greenland's Diskotek Sessions, Brooklyn warehouses, The Metropolitan Museum of Art and boats on the Amazon River. The ensemble performed in one of Japan Society's fall 2018 programs, *Hidejiro x ICE: Shamisen Evolution*.

## JOHN CAGE TIMELINE

**1912:** Born in Los Angeles, California on September 5

**1930:** Begins composing

**1933:** Moves to New York, and begins composition lessons with Henry Cowell and Adolph Weiss

**1935:** Studies with Arnold Schoenberg

**1938:** Meets Merce Cunningham

**1940:** Invents the prepared piano technique by placing objects between the instrument's strings to emulate a percussion ensemble

**1942:** Meets Marcel Duchamp

**1944:** Tours with the Merce Cunningham Dance Company and pianist David Tudor throughout Europe

**Late 1940s –**

**early 1950s:** Begins attending lectures on Japanese Zen Buddhism by D. T. Suzuki

- 1949:** Receives awards from The Solomon R. Guggenheim Foundation and The American Academy to travel to Europe
- 1951:** Begins using chance operations in his music, inspired by his relationship to Eastern philosophy and the *I Ching*, a Chinese classic text, and composes *Music of Changes*
- 1952:** Composes and premieres *4'33"*, marking the admission of silence into Cage's compositional repertoire
- 1956:** Starts teaching courses at The New School for Social Research in New York City
- 1959:** Includes Toshi Ichiyanagi, who moved to New York in 1952, as one of his students at The New School
- 1961:** Writes first and most widely read book, *Silence*, in which he states "...without my engagement with Zen... I doubt whether I would have done what I have done."
- 1962:** Tours Japan for the first time, visits Tokyo, Kyoto, Nara, Osaka, Matsushima, and Sapporo
- 1964:** Visits Japan with Merce Cunningham, concluding the Cunningham Dance Company's first world tour. Meets Japanese traditional music instrumentalists through the introduction of Toru Takemitsu
- 1967:** Begins incorporating computer-generated chance operations into his compositions
- 1976:** Composes and premieres *Renga* (連歌), commissioned by the Seiji Ozawa-led Boston Symphony
- 1979:** Visits Japan to participate in the Pan Asian Festival II in Tokyo for the performance of *Aria* and *Song Books*
- 1981:** Attends the opening of the *Exhibition of Marcel Duchamp* at the Museum of Modern Art, Seibu Takanawa, Japan
- 1981:** Cage begins composing *Européras 1 & 2*, written by the chance operation method to incorporate all the elements of opera, such as voice, orchestra, costumes, stage props, and lighting
- 1983:** Begins writing *Ryoanji*, inspired by his initial visit to Ryoanji temple in 1962

**1984:** Begins working with a computer to make large-scale computer-assisted compositions

**1985:** Completes *Ryoanji*

(March)

**1988:** Interviewed about *Ryoanji* by WNYC at Music from Japan's concert at Asia Society, New York City; when asked if it is accurate to say that Japan has been an important part of his life and influenced his ideas, Cage responds with "It is."

(April)

**1988:** Writes a letter to conductor Hiroyuki Iwaki to describe intended plans for his project *Noh-Opera: Or the Complete Musical Works of Marcel Duchamp* (unrealized)

(December)

**1988:** Elected to the American Academy of Arts and Letters

**1989:** Visits Japan to receive Kyoto Prize

**1992:** Dies on August 12 in New York City, following a stroke

*John Cage's Japan Series* continues with:

CONTEMPORARY MUSIC

**WORLD PREMIERE**

***Noh-opera/ Noh-tation –***

***Decoding John Cage's Unrealized Project***

Preview performance (**JUST ADDED**)

**Thursday, Nov. 16 at 5:15 pm**

**Thursday, Nov. 16 at 7:30 pm**

—Followed by an artist Q&A

CONTEMPORARY MUSIC

***Cage Shock:***

***Homage to His First Japan Visit***

**Thursday, Dec. 7 at 7:30 pm**

—Pre-concert lecture at 6:30 pm

—Followed by a *Private Gathering for Artists and Members*

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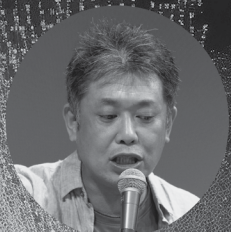
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GELSEY BELL



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